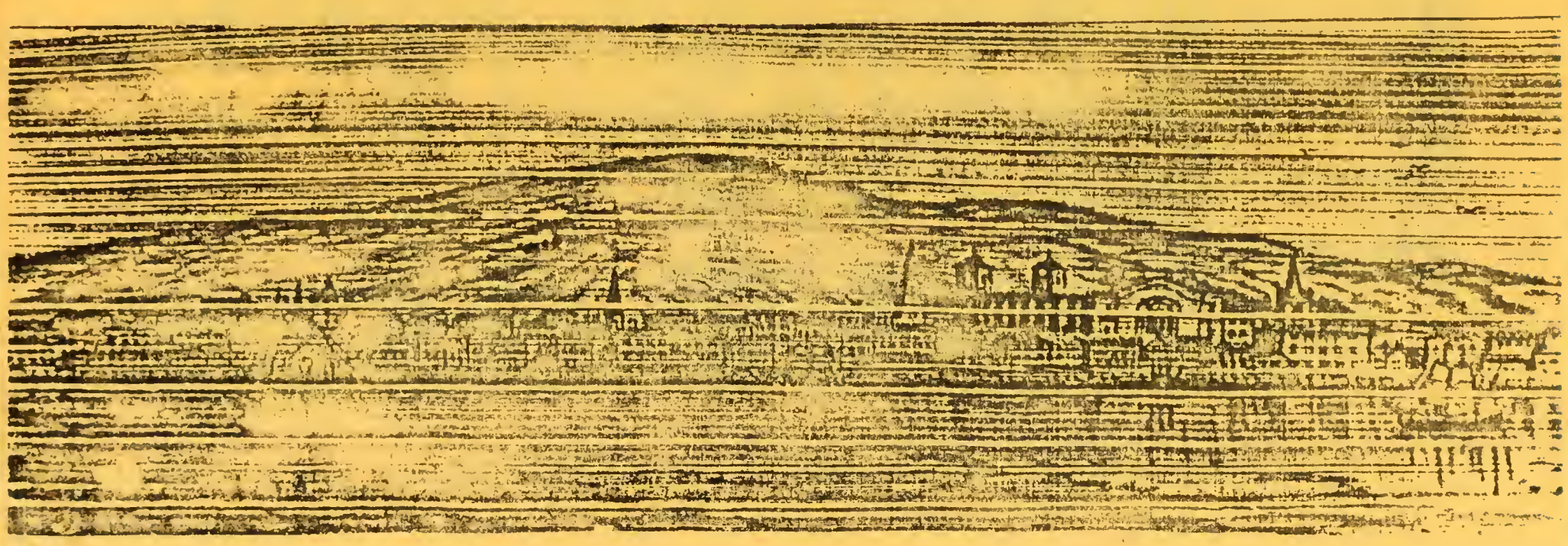
ISSN 0702-7249

CANADIAN ART LIBRARIES NEWSLETTER

VOL. 3, - 3.





CANADIAN ART LIBRARIES NEWSLETTER
of the
ART SECTION, CASLIS, CLA

Volume 3 #3, Fall 1977

Cover: Two examples of fore-edge painting with Canadian subject matter in the collection of the Department of Rare Books and Special Collections of the University of Calgary Library.

Editor: Kathy Zimon

Contributors to this issue:
Noël Balke, Chief Librarian, National Gallery of Canada
Nancy Brodie, Chief, Union Catalogue of Serials Division, National Library
Melva Dwyer, Head, Fine Arts Division, University of British Columbia Library
Apollonia Steele, Dept. of Rare Books and Special Collections, University of Calgary Library
Jean Tener, Dept. of Rare Books and Special Collections, University of Calgary Library
Kathy Zimon, Fine Arts Librarian, University of Calgary Library

Material for inclusion in the CARLIS Newsletter may be sent to the editor:

Mrs. Kathy Zimon
Library, Fine Arts Division
University of Calgary
Calgary, Alta., T2N 1N4

or to the Art Section chairperson:

Miss Melva Dwyer, Head
Fine Arts Library
University of British Columbia
Vancouver, B.C., V6T 1W5

BIRTH OF AN IFLA ART LIBRARIES SECTION

At the 50th congress of the International Federation of Library Associations and Institutions in Brussels in September 1977, the Coordinating Committee of the Special Libraries Division presented petitions to the Professional Board of IFLA requesting the approval of several new sections, including one for Art libraries. The Professional Board will consider these during their November meeting and then forward their recommendations to the Executive Board of IFLA.

It is expected that these sections will be listed on the 1978 dues registration forms. This will make it possible for the present members of the Association to pick the Art section as an additional section in which they are interested in having representation. New members - Library association and Institutions concerned with art libraries- will now be able to join because their interest in Art librarianship will in future be reflected in the IFLA program.

The art libraries meeting at the Brussels Conference was attended by about 35 librarians representing Belgium, Canada, France, Germany, Great Britain, Koree, Sweden and the United States among other countries. A Standing Committee for the proposed Art Libraries Section was set up. A minimum of 5 members was necessary and they had to be able to represent member associations or institutions in IFLA. These were:

W. Freitag - United States (Harvard University)
P. Anthony - Canada (University of Manitoba)
J. Viaux - France (Association des Bibliothecaires francais)
Y. Frendel- Sweden (Library Association)
W. Walker - United States (Special Libraries Association)
J. Hoffberg -United States (ARLIS/NA)
M.N. Balke - Canada (CLA/CASLIS/CALS)

Jacqueline Viaux of the Bibliotheque Forney in Paris was unanimously elected president of the provisional standing committee because of her long association with IFLA and her energetic support over many years for the idea of an Art Library section within the international organization. Judith Hoffberg agreed to take on the arduous task of secretary/financial officer for at least the preliminary organizational year.

Terms of reference for the section were drafted to be included in the petition to the Professional Board of IFLA. These were:

> "The Art Libraries Section is to serve as an international forum for ideas, information and material in the visual arts. The scope of art librarianship should be taken to include the entire range of visual resources that have human communicative and aesthetic significance. The following represents a consensus of the functions that an Art Libraries Section could fulfill: cooperative acquistions of material; the preparation of bibliographies of non-book material; the establishment of international standards for cataloguing all materials special to the visual arts; to ensure the quality of book production; preparation of union catalogues; exchange of staff between libraries; to encourage publishers to produce good quality reprints in the required fields. This list is by no means comprehensive but is indicative of the role that the Art Libraries Section would play in international cooperation."

→

These terms of reference are to be revised as necessary by the Standing Committee who will consider suggestions from future members of the section.

A program of proposed activites for the section was also required for the petition. The meeting agreed on a preliminary proposal for the compilation of an international directory of Art Libraries. The representatives of each nation were to be responsible for gathering the required information in their own country, using a standard questionnaire to be based on that used by ARLIS/NA for its directory of art libraries in the U.S.A. and Canada which was to be ready by January 1978.

The activity programs of the sections must contribute to the general program of IFLA. The extent of IFLA's financial support for these programs depends on the number of institutional and association members who indicate their support for the section by paying extra dues for it, or by picking it as one of the sections to be included in their membership entitlement.

Additional indications of support should be given as soon as possible by other art libraries - or by museums and other institutions containing art libraries. They should join the Association and show their desire that the proposed section be accepted as part of the body of international librarianship represented by IFLA.

Noël Balke

CANADIAN ART LIBRARIES SECTION MEETING, 1977, MONTREAL

The annual Canadian Art Libraries Section Meeting took place at the Queen Elizabeth Hotel in Montreal, with Eileen Morash of the Canadian Film Board Library handling local arrangements.

Melva Dwyer, who chaired the meeting, reported that in a survey of CASLIS members, 65 had indicated an interest in the Art Libraries Section, a substantially higher number than in previous years.

The minutes of the Halifax meeting (June 1976) were presented and adopted. Business arising from the minutes was discussed, chiefly the advantages of the change of status from Art Libraries Committee to Art Libraries Section within CASLIS, i.e. section status offers more permanence, since only the members of a section can disband it. The election of officers to conform to the new section status resulted in: Melva Dwyer being re-elected as chairperson, Kathy Zimon as vice chairperseon elect, and Murray Waddington as secretary-treasurer.

The election of officers was followed by a detailed report from Ann McNab and Michael Hood on the progress of the Survey of Fine Arts Resources in Canadian Institutions. Some of the highlights were: the survey was begun in June 1974, with good 'lead' time and a fair amount of publicity; participation rate at the time of reporting is about 44%, about average for this type of survey; 50% of the preliminary questionnaires did not need a follow-up; about 60 libraries and 95 people were visited by the survey team, with places to be visited being selected on the basis of returns to the questionnaires, with some attempt at a geographical balance. Some conclusions were: public and university libraries were best at replying; the slide question gave the most difficulty to most respondents; there is a great deal of inconsistency in the way collections are counted. Work on assembling and interpreting the results is in progress, and an early publication date is hoped for.

The report on the survey was followed by one on the National Library's Union List of Fine Arts Serials by Nancy Brodie, which is abstracted elsewhere in this newsletter.

Noel Balke, chief librarian at the National Gallery Library, reported that the Victoria and Albert Museum's Art Press exhibition would be available for loan to Canada, if sponsors could be found for it. The National Museums Corporation can assist designated museums with such a project if a gallery makes such an application. Anyone who thinks their institution could be a sponsor should get in touch with Noel Balke.

Among other business, Kathy Zimon reiterated that the newsletter welcomes all news and other contributions from readers and members all across Canada.

Alan Suddon of the Metro Toronto Public Library concluded the program with a most informative and entertaining lecture on costume as the neglected art.

UNION LIST OF SERIALS IN FINE ARTS IN CANADIAN LIBRARIES

The Union Catalogue of Serials Division of the National Library is compiling a union list of fine arts serials which will be published in the summer of 1978. This list is one of a series of specialized or "mini" union lists which the National Library is compiling as steps toward a complete union list of serials in the social sciences and humanities.

The list will concentrate on titles indexed by the major periodical indexes in fine arts including Art Index and the Ryerson Library Index to Art Periodicals. The list should cover the titles most frequently used in fine arts libraries but it will not be a comprehensive inventory of the serial holdings in fine arts of Canadian libraries. Some effort will be made to include Canadian titles which may not have been indexed. As well, all titles on checklists 1 and 3 of the Survey of Fine Arts Resources in Canadian Libraries will be included. The total number of titles will be between 1000 and 1500.

The main source for locations and holdings will be the Union Catalogue of Serials and the survey checklists. Almost 200 libraries are represented in the Union Catalogue of Serials. However, many libraries have not reported serial holdings to the National Library recently and many libraries with fine arts collections are not included. If your library is not reporting regularly to the Union Catalogue of Serials, please send information on the fine arts serials you hold to the National Library. Individual catalogue cards or 3"x5" slips with your library symbol and complete holdings are preferred. However, information in any form - lists, print-outs, copies of Kardex cards, etc. - will be gratefully received. For more detailed instructions on reporting please contact the Union Catalogue of Serials. Any serial holdings information received by December 31, 1977 will be incorporated in the union list.

Nancy Brodie

CANADIAN FORE-EDGE PAINTINGS

A fore-edge painting is a water color painted on the fanned out fore-edge of a book. When the painting is dry the edges are gilded or marbled in the normal way, so that the closed book shows no trace of the painting. The decorating of the fore-edge may date back to 1530, but at that time it was treated as a solid panel for a heraldic motif. The originator of the idea of painting a design on the fanned out leaves, so that it was invisible when the book was shut, is unknown, although by 1660 the binder Samuel Mearne is believed to have employed some artists for this purpose. The first known signed and dated disappearing fore-edge painting is on a Bible of 1651, now in the New York Public Library, and bears the Leigh coat of arms.

It was William Edwards of Halifax, however, who, about 1750, pioneered the art of painting landscapes on fore-edges; before, armorial bearings and floral scrolls had been the subjects of even the rare and important examples of early 18th century fore-edge painting. He at first worked in monochrome - brown or grey - but later in a full range of colors. Portraits were also included, often flanking a landscape. Subjects included the countryside, buildings, sports, and scenes based on the theme of the book decorated. The types of book most frequently embellished in this way were Bibles and prayer-books, the classics, travel books, and poetry.

The following four examples of fore-edge painting, in the Department of Rare Books and Special Collections at the University of Calgary Library, are believed to represent Canadian city and landscapes:

Jowett, Benjamin, 1817-1893.
College sermons. Edited by ...W.H. Fremantle, 3rd ed. London, J. Murray, 1896.
Under the gilt is a scene of Montreal from St.Helen's Island. This illustration is similar to the one by R.A. Sproule, engraved by W.S. Leney, published by A. Bourne, Montreal, 1830. This appears as Plate 22 in Montréal, recueil iconographique, by Charles P. DeVolpi and P.S. Winkworth.

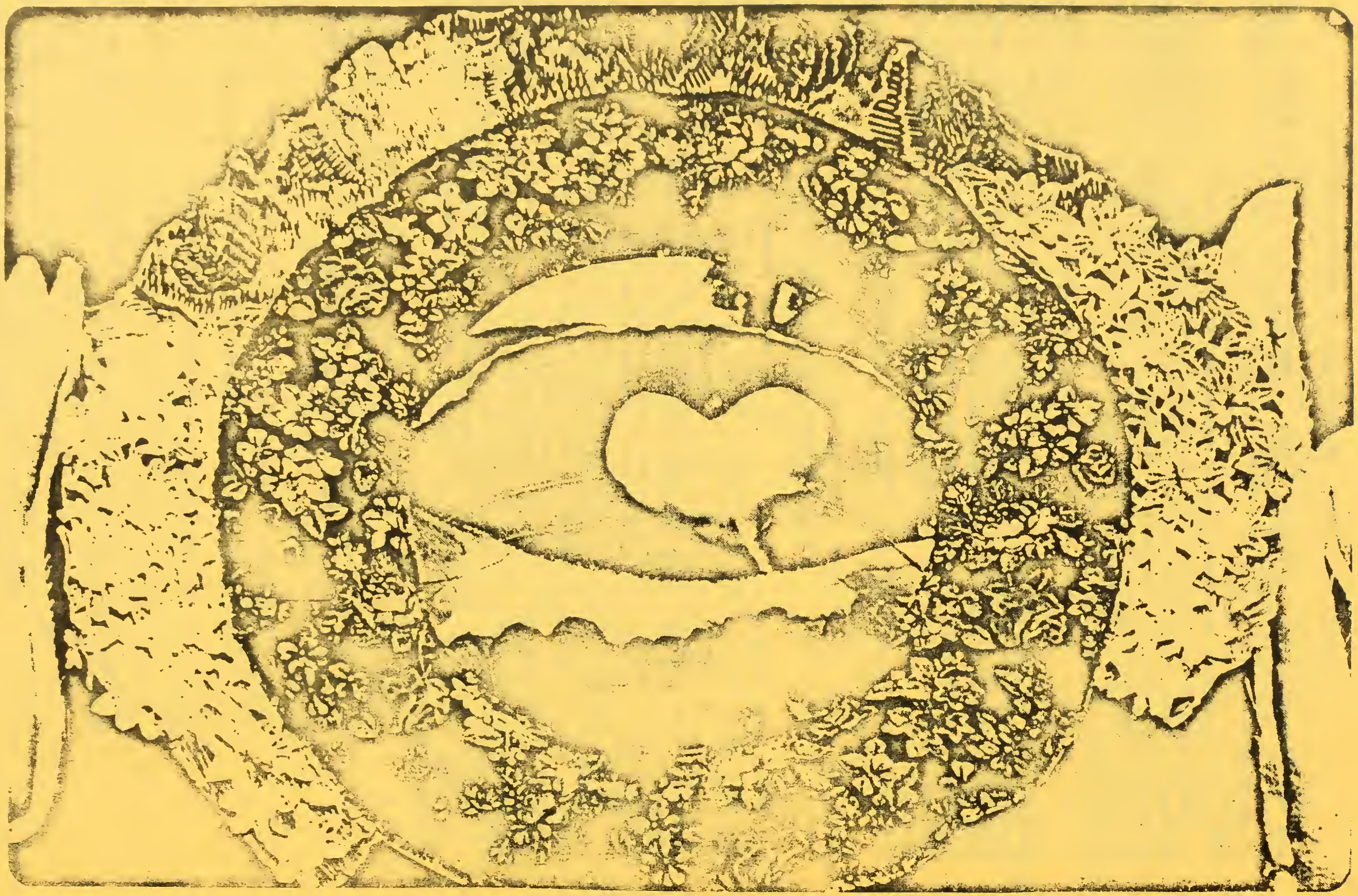
Jowett.
Sermons biographical & miscellaneous. Edited by ...W.H. Fremantle. London, J. Murray, 1899.
Under the gilt is a scene of Winnipeg from St.Boniface Ferry Landing.

Jowett.
Sermons on faith and doctrine. Edited by ...W.H. Fremantle. London, J. Murray, 1901.
Under the gilt is a scene of Halifax from the Citadel.

Mackay, Charles, 1814-1889, comp.
A thousand and one gems of English poetry. Illustrated by J.E. Millais, Sir John Gilbert, John Tenniel, Birket Foster, and others. London, G. Routledge [introd.1867].
Under the gilt is a harbour view of Montreal.

Although there are no marks of ownership on any of the volumes, and the artists are unknown, a dealer's notes gave a clue to the subjects of the landscapes which are believed to be views of Montreal, Winnipeg, and Halifax, as described above. Details of the last cited Montreal view, and the one of Halifax, have been reproduced on the front and back covers of this newsletter.

Jean Tener & Apollonia Steele.



VICTORIA L. WALKER Plate of Hearts, Lace & Roses Mixed media, 1975. Private collection, Calgary.

VICTORIA L. WALKER (MARGESSON)

Born: Minneapolis, Minnesota, 1945

Education:
1972 University of Montana, B.A.
1975 University of Calgary, M.A. (Sculpture)

Exhibitions:
1972 Soft Sculpture, B.A. Show, University of Montana, Missoula
1974 Manisphere Juried International Show, Winnipeg Art Gallery, Winnipeg
1974 S.C.A.N. (Survey of Canadian Art Now), Vancouver Art Gallery, Vancouver
1974 Combined Faculties Show - University of Calgary & University of Alberta, The Glenbow Art Gallery, Calgary
1975 Ford, Gillett, & Margesson, University of Calgary Art Gallery, Calgary
1975 Woman as Viewer, Winnipeg Art Gallery, Winnipeg
1976 What's New (slides only), Edmonton Art Gallery, Edmonton
1976 Drawings, an Exhibition of a Book, Dandelion Gallery, Calgary
1977 Albertawork, Alberta College of Art, Calgary

Collections: Alberta Art Foundation and private collections in Calgary, Edmonton, Montreal, Toronto, Vancouver, St.Paul & Minneapolis, Minnesota.

Currently lives in Calgary; is assistant poetry co-ordinator at Arton's (A Department Storage for Art) in Calgary, and is contributing editor to Centrefold (a newspaper published by Arton's).

PROPOSED NAME CHANGE FOR THE CANADIAN ART LIBRARIES SECTION

At the Halifax business meeting of the Art Libraries Section of CASLIS in June 1976, a change of name was made since the committee was gaining section status within the framework of CASLIS. Since that time, the section has been known as the Canadian Art Libraries Section (CALS) of CASLIS.

In view of the international developments which we home will occur (see Noel Balke's report on IFLA elsewhere in this issue), it would seem appropriate to adjust the logo for the section slightly to CARLIS. This would not change the meaning or name of the section but does make for a somewhat clearer interpretation of the logo. Therefore, at the October executive meeting of CASLIS, I shall notify them of the proposed change so that in future the logo for the Canadian Art Libraries Section will be CARLIS instead of CALS. Melva J. Dwyer

NEWS & NOTES

* The National Conference on the State of Canadian Bibliography, Vancouver, 1974, which contains a chapter on Fine Arts and Architecture by Jacqueline Hunter of the National Gallery Library, has now been published and is available from: Printing and Publishing, Supply and Services Canada, Ottawa K1A 0S9, for $7.50, Cat. No. SN 3-82/1977; ISBN 0-660-00898-X.

* Volume 5 of A Dictionary of Canadian Artists by Colin S. MacDonald is expected to be published in January 1978 and may now be ordered from: Canadian Paperback Publishing Ltd., 370 Queen Mary Street, Ottawa K1K 1W7, for $9.50.

* PRINT COLLECTOR'S NEWSLETTER, v.8 #4, Sept/Oct. 1977, has an article by Howardene Pindell on "Alternative Space: Artists' Periodicals" on page 96.

* ART MAGAZINE, #31/32, March/April 1977, has an article on "The Print and Drawing Council of Canada" by Jon Whyte on page 40.

* ART NEWS, v.76 #4, April 1977, has an article on "Banking Art in Ottawa" by Roy Bongartz, on pages 80-84.

* A 55 page mimeographed publication: Canadian Artists: List of Biographical Files in the Fine Arts Division, University of British Columbia Library, has been compiled by Jane Boothroyd, and may be used in conjunction with the National Gallery's Artists in Canada (1975) and the Vancouver Art Gallery Library's Checklist of Biographical Files: Canadian Artists and Artists Working in Canada (1975). The list was completed in August 1977 and may be obtained from the Fine Arts Division of the UBC Library.

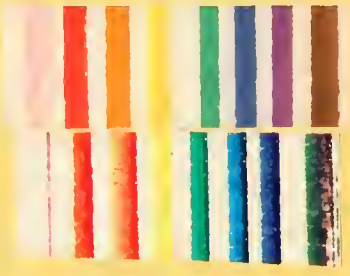
* THE CANADIAN ARCHITECT, v.22 #5, May 1977, has articles, both descriptive and critical, about Arthur Ericson's Museum of Anthropology at the UBC campus in Vancouver.

* QUILL & QUIRE, v.43 #8, July 1977, has an article on Art Metropole - what it is, what it does, which small magazines it publishes and/or distributes, on page 35.

* A Leisure Study - Canada 1975, a statistical survey of how Canadians spend their leisure time (e.g. movies have the highest attendance, ballet the lowest) is available from the Publications Division, Department of Supply & Services, Ottawa K1A 0S9, for $7.00. (Cat. # 52-37/1975)

* Who Does What, a guide to arts associations, arts service organizations, and arts unions, which gives names and addresses of chief administrative officers, outlines aims, services and purpose of each organization, and lists their publications, is available from the Canadian Conference of the Arts, 3 Church Street, Suite 47, Toronto M5E 1M2, for $3.00.

* If you have wondered what a color xerox copy would look like, see the samples attached below: the original above was made with color felt pens, the copy below is the product of a XEROX 6500 COLOR COPIER. At the University of Calgary, the first copy costs 80¢ per page, or 65¢ per page for 2 or more copies of one original. An ordinary color slide can also be copied, as well as color photos and pictures in books and magazines. On the whole, the quality of the result approximates that of color pictures in newspapers, although the occasional copy made from a slide can look as good as a photograph.



* Ted Ross, co-ordinator of Visual Arts Nova Scotia reports that VISUAL ARTS NEWS, A PUBLICATION OF VISUAL ARTS NOVA SCOTIA, is available to libraries across Canada and internationally upon request. To get on the mailing list, please write to: Visual Arts Nova Scotia, P.O. Box 3306, Halifax South, Nova Scotia B3J 3J1.

The Marketing Services Division of the National Museums of Canada, Ottawa K1A 0M8, is now offering standing orders for National Museum of Canada publications. To obtain a standing order for the exhibition catalogues of the National Gallery of Canada, just write to the above address, advising how many copies of each new exhibition catalogue you wish to receive, and they will be mailed as published along with an accompanying invoice. A 25% discount is given to libraries. A catalogue of the publications of the National Museums of Canada (see volume 3 #2 of this newsletter for full details) is available.

We've Made It!

Your editor is pleased to report that the National Library of Canada, the Canadian centre for the International Serials Data System, has assigned an International Standard Serials Number to the Canadian Art Libraries Newsletter. Henceforth, our ISSN 0702-7249 will be appearing on either the front or back cover of the CARLIS Newsletter.

FILES ON FICHE

Forward

As part of the continuing programme to make information about Canadian art and artists in its collections more readily accessible, the library of the National Gallery lists under the title "Files on Fiche", those microfiche currently available in the series Canadian art microdocuments.

The microdocuments in the series are copies on microfiche of the material in the files of the library's Documentation Centre. The files contain newspaper clippings and documents giving biographical and other relevant information about Canadian artists and their work. In addition, there are historical files concerning art groups and art galleries in Canada. So far, only a small number of these files have been microfilmed, but work on these is continuing, and lists of additional microdocuments will be issued at intervals as more files are put on fiche. Later on, the series will be expanded to include the historical files.

At the start of the microfilming programme the files were put on 35 mm. roll film; then for the sake of economy and ease of handling, a decision was made to change to 16 mm. fiche. The 35 mm. roll films already made have been reissued as 35 mm. fiche, but all other files are on 16 mm. fiche. The names on this list indicate that documentation from these files can be obtained on 6"x4" (negative) 16 mm. microfiche (except where 35 mm. is indicated) at a cost of 0.50 cents per fiche. This charge covers only the cost to the library of printing the copyfiche from the master film. Photocopies of documents added after microfilming will be supplied upon request at 0.15 cents per sheet, up to a total of forty sheets.

NATIONAL GALLERY OF CANADA

Library

PUBLICATIONS

The following library publications are distributed on exchange to Canadian art museums. Those with prices listed may be purchased.

Gift and exchange list: publications received - monthly

Serial publications currently received - annual

Guide to the collections, 1976

Canadiana in the library of the National Gallery of Canada 1967 ($3.00)
Supplements 1968, 1969, 1970, 1971 ($2.00 ea.)
1972/73, 1974 with index 1967-1974 ($3.00 ea.)

Artists in Canada, files in the National Gallery Library, 1975 ($4.00)
(1977 edition in preparation)

Canadian art microdocuments - artists' files on fiche (microfiche 0.50¢ ea.)

Files on fiche: a list of Canadian art microdocuments, available in 1977 (in preparation)

The catalogue of the library collections has been published in book form and may be purchased from G.K. Hall & Co.

Catalogue of the Library of the National Gallery of Canada. Boston, G.K. Hall, 1973. 8 vols. ISBN 0-8161-1043-3 (Price $665.00)

Microfiche may be ordered from the National Gallery Library. All cheques should be made payable to ICON Microfilming Limited.